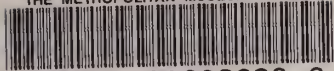


THE METROPOLITAN MUSEUM OF ART



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Wiener, Joseph.

Catalogue of paintings, watercolors
and engravings... [N.Y., 1905]

THE METROPOLITAN MUSEUM
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Dr. Joseph Wiener



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SALE OF PAINTINGS AND WATER-COLORS

Thursday Evening, December 21, 1905

BEGINNING PROMPTLY AT 8 O'CLOCK

Catalogue

NOTE.—The prior figures in the Record of Sizes always refer to the **HEIGHT** of the picture

ALEXANDRE MARIE GUILLEMIN, 1817-1880.

(*Water-Color.*)

1. LANDSCAPE.

A house stands on the left, near to which is a woman seated upon a donkey. Across a sheet of water in the middle distance are visible the houses, churches, and factory chimney of a town.

Signed on the lower Right.

6¾ x 10¼.

R. COLINES.

(*Water-Color.*)

2. A LADY OF THE DIRECTOIRE.

A hat, decorated with red flowers, tilted upon the side of her head, a lady stands costumed in a pearl-gray skirt, on which is buttoned a greenish-blue surtout, open at the neck with a collar with large lapels.

Signed on the lower Left.

13 x 8¼.

UNKNOWN.

(*Water-Color.*)

3. OTHELLO.

The dark-skinned face is full front, the head and eyes being tilted upward. A crimson cloak reveals a little of the white shirt open upon the chest. 10¼ x 9, oval.

LEON DANSART.

(*Pencil and Water-Color.*)

4. BUSINESS AND PLEASURE.

In the outer court of an inn a girl is pouring beer for a young man, who is seated at a table and in the act of drawing money from his pocket.

Signed on the lower Right.

6⅞ x 4¾.

TH. FORT.
(*Water-Color.*)

5. HUNTSMAN AND HOUNDS.

A huntsman, surrounded by a small pack of hounds, is seated at the foot of a stone roadside cross. To the right of the latter his white horse is standing beside a fence.

Signed on the lower Right. $8\frac{1}{4} \times 11\frac{1}{4}$.

UNKNOWN.
(*Water-Color.*)

6. ALONE IN THE WORLD.

A solitary donkey is standing with lowered head on the left of a meadow, which is growing dark as the sun sets red in a dull purple cloud. $9\frac{1}{2} \times 13\frac{3}{4}$.

ANNAIS COLIN.
(*Water-Color.*)

7. TOWN AND COUNTRY.

A peasant woman in red dress, white apron, and elegant lawn cap stands by a table, leaning on which is a lady flourishing her fan. She is attired in a blue over-skirt, with a collar turned well back from the neck.

Signed and dated on the lower Right. $9\frac{3}{4} \times 7\frac{3}{4}$.

ANTOINE PAUL ÉMILE MORLON.
(*Water-Color.*)

8. THE JOVIAL SAPPER.

A soldier, distinguished by an immense yellow beard, in a uniform of blue coat and loose red breeches, sits beside a bottle and glasses upon a table, holding aloft a white poodle. A woman sits in front of him, hands and head raised in entreaty, while another, with an angry look, watches from behind a curtain in the background.

Signed on the lower Left. $17\frac{1}{4} \times 13$.

ÉMILE WITTE.
(*Black-and-red Crayon.*)

9. A NYMPH.

A girl in a loose robe stands in profile, with her face turned to the spectator, as she smilingly points to her lips. Flowers and leaves adorn her long hair.

Signed and dated on the lower Right. $12 \times 9\frac{1}{2}$ (oval).

UNKNOWN.

(Pencil and Water-Color.)

10. THE TWO SITTERS.

A homely old lady is sitting for her portrait, and by her side sits a pretty young girl. The artist's easel is toward us and reveals that, while he has sketched in his patroness, he is absorbed in drawing her fair companion. $10\frac{3}{4} \times 8\frac{5}{8}$.

TH. WUST.

(Water-Color.)

11. STROLLING MUSICIANS.

A Neapolitan *pifferaro* is sitting on a stone by the roadside, while a girl is asleep beside him with her head resting on her hand.

Signed and dated on the top Right.

 $18 \times 15\frac{1}{4}$.

UNKNOWN.

(Water-Color.)

12. GIBRALTAR.

On the right of the water a felucca is scudding before the wind. Further back on the left is a brig, and in the distance the great rock stands against the center of the horizon.

Signed on the lower Left (undecipherable). $7\frac{1}{4} \times 11\frac{3}{4}$.

CAMILLE ROQUEPLAN, 1800-1855.

(Water-Color.)

13. GOING TO MARKET.

A white horse is going from us, with pannier hanging at his flanks and a man upon his back, behind whom is seated a little child.

Signed on the lower Right.

 9×7 .

S. WERRON.

(Water-Color.)

14. LANDSCAPE AND CHATEAU.

Across the water which fills the front of the picture a chateau with a tower appears among some trees, nestling at the foot of a hill. Some pigeons are visible under a tree on the left of the foreground.

Signed on the lower Left.

 $8\frac{1}{2} \times 13$.

MEYER VON BREMEN, 1813-1886.

(Water-Color.)

15. BROTHER AND SISTER.

A baby is sitting in its crib, by the side of which stands an older child offering it a bunch of forget-me-nots.

Signed on the rail of the crib.

 $4\frac{1}{2} \times 6\frac{1}{2}$.

LAURE LÉVY.

(On Porcelain.)

16. A MANDOLIN PLAYER.

A girl in a brown hat, with a white lace collar over her green dress, stands facing left as she plays a mandolin, but turns her head to front the spectator. Her costume is completed by a black sleeveless coat with a collar of brown fur. $9 \times 6\frac{3}{4}$.

UNKNOWN.

17. UNFINISHED HEAD.

The massive head, bald and fringed with gray hair, is shown in profile, facing left. The shoulder is unpainted. 13×11 .

ROBERT VERNENT.

(On panel.)

18. CHERRIES.

A spray of red cherries and some lying detached beside it on the white table-cloth.

Signed on the top Left.

4×11 .

UNKNOWN.

(Enclosed in shadow-box.)

19. STUDY OF A HORSE.

A dapple-gray stallion stands across the picture facing to the left. Round its neck is a collar with large flaps, and on its back a blue saddle cloth. $7 \times 9\frac{1}{2}$.

A. ROMAÑO.

20. GRAPES AND SNAIL.

A bunch of grapes and leaves attached to the stalk, upon which a snail is crawling.

Signed on the top Right.

$9 \times 11\frac{3}{8}$.

UNKNOWN.

(On mill-board.)

21. HEAD OF A LADY.

The head faces three-quarters to the right. A bunch of scarlet leaves decorates the golden-brown hair. The shoulders are draped in gray, over blue sleeves. 8×6 .

VAN HAELS.

22. BASKET OF FRUIT.

The large basket is piled with plums, grapes, and peaches, decorated with leaves, on some of which are dewdrops. Beside it upon the table lie a red plum and a bunch of grapes. $20\frac{1}{2} \times 28\frac{1}{2}$.

DUTCH SCHOOL.

(On panel.)

23. LANDSCAPE AND FARM BUILDINGS.

Situated on the left are a barn and round tower-like building, and near the latter is a barrier formed of a pole, pivoted upon a post. It is raised and a horseman is passing underneath it. On the right of the foreground a figure is crossing a plank bridge. $10\frac{1}{2} \times 15\frac{1}{2}$.

FRENCH SCHOOL.

24. HEAD OF A BOY.

(On panel.)

The head, which is facing three-quarters to the right, is crowned with golden-brown curls, and the cheeks and lips are rosy. $11\frac{3}{4} \times 10\frac{1}{4}$.

UNKNOWN.

25. A BACCHANTE.

(On panel; enclosed in shadow-box.)

The head only is shown, crowned with vine leaves and facing toward the spectator, while the bust is turned to the right. The left hand suspends a bunch of grapes, the other hand being held beneath it. $9 \times 6\frac{1}{2}$.

UNKNOWN.

26. PORTRAIT OF A LADY.

The bust is turned three-quarters to the right, while the face is full to the front. She wears a brown dress with a red bow under a white collar, and a red cloak is draped about her shoulders. $8\frac{3}{4} \times 7\frac{1}{4}$ (oval).

E. BESANT.

(Enclosed in shadow-box.)

27. A CLOISTER.

A vaulted cloister, with an opening on the left, stretches back from the front, sprinkled with people who are bowing at the approach of a procession, which is emerging from the doors at the end of the cloister, and is headed by a crucifix and candle-bearer, robed in white cottas over scarlet cassocks.

Signed on the lower Left.

 $8\frac{1}{4} \times 6$.

H. HEIGET.

(On panel; enclosed in shadow-box.)

28. HARBOR SCENE.

A fishing-boat, with two sails and a red pennant flying from a masthead, occupies the center of the stretch of gray sea. To the left a steamer, black with a red stripe, lies beside a wharf, and in the distance appear another steamer and various shipping, and on the horizon a town and cliff.

Signed and dated on the lower Right.

 $9\frac{1}{2} \times 13\frac{1}{4}$.

UNKNOWN.

(On mill-board.)

29. PORTRAIT OF A GENTLEMAN.

The figure, painted with the minuteness of a miniature, is shown as far as the waist, facing three-quarters to the left. It represents a man of middle age, with powdered wig fastened in a black tie, dressed in a greenish-gray coat and pale-blue waistcoat, and a cloak of scarlet. $6\frac{1}{2} \times 5\frac{1}{4}$ (oval).

S. FREESE.

(Enclosed in shadow-box.)

30. POMONA.

A nymph, nude to the waist, and draped about the rest of her figure with a scarlet mantle, reclines near a spring of water. Beside her is a heap of fruits and vegetables, and over her head the trees make an arch of foliage. $6\frac{1}{4} \times 8\frac{3}{4}$.

UNKNOWN.

(Enclosed in shadow-box.)

31. DON QUIXOTE.

Seated beside a table, on which lies open a large volume, a man, in buff jerkin and crimson hose, is busy polishing a breast-plate. Other pieces of armor are piled upon the floor. $8\frac{1}{2} \times 6\frac{1}{2}$.

AMERICAN SCHOOL.

32. IN THE YELLOWSTONE.

The center of the picture is occupied by a geyser, spouting steam and water, mingled with rocks. Upon an eminence to the left stands a crowd of spectators, among which may be recognized some Indians on horseback. $17\frac{1}{2} \times 27\frac{1}{4}$.

HEINRICH WUST, 1741-1821.

(Attributed to.)

33. MOUNTAIN LANDSCAPE.

In the center of the picture is a single-arched stone bridge, spanning a gorge and connecting the zigzag roads which lead from it along the faces of the two mountains. Near the bridge grows a single fir-tree. $12\frac{3}{4} \times 18\frac{3}{4}$.

UNKNOWN.

34. ITALIAN STREET CORNER.

The dilapidated houses meet at an angle, on each side of which is an arched entrance. In front of each sits a woman in the peasant costume of Italy. 22×16 .

C. T.

35. OX TEAM.

An empty wagon approaches down a hilly road, drawn by two oxen, at whose head walks a man in a blue blouse. The scene is pervaded with warm, twilight atmosphere.

Signed and dated on the lower Left. $13\frac{1}{4} \times 16\frac{1}{4}$.

FRENCH SCHOOL.

(On panel.)

36. MIMIC REVELRY.

In a garden scene five baby figures are disporting upon a scarlet drapery. One plays a tambourine, another pan-pipes, while a third passes wine for the remaining two. $10\frac{1}{4} \times 14\frac{1}{2}$.

AFTER TITIAN.

37. CHRIST AND THE TRIBUTE MONEY.

A copy of Titian's picture in the Dresden Gallery. The figures are seen to the waist; that of Jesus, clothed in a red robe and blue mantle, facing three-quarters to the right. He is pointing with his right hand at a piece of money which is being held in front of him by a man whose figure is stooping in profile. On the edge of the neck of the latter's robe is reproduced the signature of Titian. $30\frac{3}{4} \times 24$.

DUTCH SCHOOL.

38. TAVERN INTERIOR.

A man in a blue coat and red hat, sitting on the left of a small table, is shaking hands with a man who stands behind it. Beside him sits another boor who is stooping to light his long pipe at a tray of charcoal. $7\frac{3}{4} \times 11\frac{1}{2}$.

PIETRO LAUENTA.

(Enclosed in shadow-box.)

39. A CLOISTERED BURIAL PLACE.

A vaulted cloister stretches back, terminating in a wall upon which is painted the figure of Christ upon the Cross. A row of windows extends along the right wall, and beneath them are the square slabs, marking the various tombs. Among the figures introduced are those of three monks on the left of the foreground.

Signed and dated on the lower Right. $12\frac{1}{2} \times 9\frac{1}{2}$.

UNKNOWN.

(On mill-board.)

40. HEAD OF A YOUTH.

The head of a young Italian fisherman, with brown, curly hair and large gold pendant rings in his ears, faces the spectator. A yellow shirt, wide open, displays his brown chest. $12\frac{1}{2} \times 10\frac{1}{4}$.

FRANCOIS DE L'ANGE, 1675-1756.

41. BATTLE BETWEEN GERMANS AND ROMANS.

From an elevation in the foreground an archer, clad in a skin, is firing down upon a mass of combatants. By his side stands a comrade fitting a stone into his sling, while a third stoops to pick up a piece of rock.

Signed at the lower Left.

25¾ x 29¾.

CHARLES LORING ELLIOTT, 1812-1868.

(Attributed to.)

42. PORTRAIT OF A GENTLEMAN.

The figure is shown to the waist, facing three-quarters to the left. The brown hair is brushed loosely over the forehead, and the features are strongly modeled in rich flesh tones. The cosume is a black coat and vest, the latter opening low down over a white shirt, which has a rolled collar over a black stock.

23¼ x 19½.

UNKNOWN.

43. LANDSCAPE SKETCH.

Upon a slope of grass is a tree, but over to the left and near it stands a mass of tangled foliage. 12 x 15¾.

UNKNOWN.

44. HEAD AND BUST OF A GIRL.

The body is turned three-quarters to the left, but the eyes are toward the front. A red cap is set at the back of her brown hair, and a string of pearls encircles the neck. Her costume is a grayish-blue bodice with full sleeves. 20½ x 16½.

FRENCH SCHOOL.

45. SUSANNAH AND THE ELDERS.

A woman is seated on a stone bench, to the right of a fountain with a circular basin. An elderly man is pulling at the blue and white drapery which covers the lower part of her figure, while his companion has placed his arm around the woman's body. 21 x 25½.

G. A. ROTH.

46. LANDSCAPE.

The foreground consists of flat land, on the right of which stands a sign-post. Near it a man, carrying a basket, is moving along the road that leads back to rising ground, where among the trees a windmill and churches show against the horizon.

Signed upon the sign-post.

15¼ x 21¾.

RICHARD ANSDELL, 1815-1885.
(Attributed.)

47. INTERIOR OF STABLE.

A boy holds the bridle of a bay horse, while a groom washes one of its hind legs. At this horse's head stands another, a gray one, saddled, with his tail toward the spectator. Two kittens are frolicking on the floor of the stable. 21 x 28.

ANDREAS ACHENBACH.
(*Black-and-White.*)

48. A SHIPWRECK.

A paddle-wheel steamer, with three broken masts, is tossing in the surf upon a reef. Its deck is crowded with figures, and boats are alongside it, taking off the passengers.

Signed and dated on the lower Left. 21¾ x 29¾.

CANALETTO (School of).

49. A VENETIAN CANAL.

The green water is dotted with gondolas, one of which is crossing in the front from right to left. On the right of the foreground a landing-stage projects from the line of houses which borders the canal on this side. On the opposite side stands a solitary building in shadow. 21½ x 31½.

DUTCH SCHOOL.

50. A RIVER SCENE.

A sheet of water files the front of the picture. On the opposite bank sits a man fishing, while to his left a pink-and-white cottage appears through the foliage of a clump of trees.

Signed on the Left "I. H." 16 x 20¾.

H. V. HEENWERK.

51. CATHEDRAL INTERIOR.

A massive round pillar rears up on the left of the foreground, beyond which the lofty nave, with clerestory windows and vaulted roof, stretches to a screen that divides it from the choir. The floor is sprinkled with three groups of figures, the one in front being composed of a woman who is giving money to a beggar who sits near the base of the pillar.

Signed and dated on the lower Left. 31½ x 26½.

UNKNOWN.
(*Grisaille.*)

52. TRIUMPH OF ARTS AND SCIENCES.

The picture is triangular in shape, being designed for a pediment above a door. In the center sits Minerva, with a figure symbolizing painting on her right. On the left of the composition stand a globe and a child looking through a telescope, while on the opposite side of the picture are children pulling at an anchor's rope, and other children are grouped around with various emblems. 24 x 61½.

JOHANN PETER HASENCLEVER, 1810-1853.

53. IN THE CELLAR.

A candle on the left of the foreground sheds a light through the gloom of the cellar. It illumines especially the face and hands of a man, in a reddish plum-colored coat with pendulous sleeve, who has hold of a spigot with his right hand.

Signed and dated on the lower Right. $21\frac{1}{2} \times 28\frac{1}{2}$.

AFTER TINTORETTO.

54. ST. ROCH IN HEAVEN.

In the upper part of the picture upon an arch of stone Christ is welcoming St. Roch, who kneels in the center, an angel standing beside him with a tablet that bears the inscription in Latin, "Thou wilt be our patron in time of plague." Down below are figures of those stricken with the plague, or still whole, lifting eyes and hands in supplication to their patron saint. $34\frac{1}{2} \times 23\frac{1}{2}$.

DUTCH SCHOOL.

(On panel.)

55. BOORS FIGHTING.

A rough fellow in a pink jerkin has fallen to the ground, a cripple with one knee upon his prostrate form raises his crutch to strike, while another man jabs at him with a staff. A woman and man, on the left, raise their hands in entreaty, and other figures are hurrying up from the rear. $15 \times 19\frac{1}{2}$.

AFTER JULIUS SCHIRADER.

56. PORTRAIT OF BARON VON HUMBOLDT.

The figure, dressed in black, with a white stock, is seated with bowed head, the hands holding a book and pencil. In the background appear the peaks of Chimborazo. $35 \times 29\frac{1}{2}$.

* The original was presented, 1891, by Wm. F. Havemeyer, to the Metropolitan Museum of Art.

FRENCH SCHOOL.

57. A PRINCESS OF FRANCE.

The lady is seated under a canopy of drapery. She wears a blue silk robe, encrusted with fleur-de-lys embroidered in gold, a broad band of lace being drawn round her shoulders and held in place on the bosom by a large jeweled brooch. Jewels also stud the straps by which the bodice is fastened. Draped around her is a superb mantle of blue velvet, sprinkled with gold fleur-de-lys, and lined with ermine. $50\frac{3}{4} \times 38$.

BARTHOLOMEUS SPRANGER, 1546-1627.

(Attributed to.)

58. PORTRAIT OF LADY AND BOY.

The lady's figure is shown in three-quarters length, as she stands with her right arm extended downward, while a boy, holding a bunch of flowers, folds his hands around her wrist. She wears a pearl upon her forehead and a pearl necklace, and a handsome collar of point lace across her brown damasked overskirt. Her left hand rests upon an ebony chair inlaid with mother-o'-pearl. $49\frac{3}{4} \times 38\frac{3}{4}$.

UNKNOWN.

59. PORTRAIT OF FREDERICK THE GREAT.

The tall, gaunt, full-length figure, with its lean face, stands fronting the left, the right hand extended upon a cane, the left upon the hip. Across the steel cuirass stretches a broad white-and-red ribbon, and a large circular Order enclosing a cross decorates the left breast. The uniform consists of a white, gold-embroidered coat, buff breeches, and black boots. $23\frac{1}{2} \times 16\frac{1}{4}$.

DUTCH SCHOOL.

(On panel.)

60. LANDSCAPE AND FIGURES.

Under some trees on the left of the foreground is an open hut, below which are grouped a soldier with his arm round a woman, another soldier sleeping, and a woman and baby, before whom a shepherd sits with bared head in an attitude of reverence. Further back, on the right, two men are attacking another, who lies upon the ground. $20 \times 26\frac{3}{4}$.

ITALIAN SCHOOL.

61. LANDSCAPE.

The foreground shows a rocky gorge, on the left of which a group of shepherds is disposed under a tree. On a rock behind them appear two cows. From the left of the immediate front of the picture approaches a cart containing two women, drawn by a gray horse that a man in a red coat is leading. On the right of the scene a rider is galloping up a slope, followed by his dog. $20\frac{1}{2} \times 27\frac{1}{2}$.

AFTER REMBRANDT.

62. A RABBI.

The figure is shown nearly to the waist, the fine head facing three-quarters to the right. A white-and-buff turban surmounts the gray hair, and the gray beard descends to a large gold breast ornament. $26\frac{3}{4} \times 23$.

FRANCESCO ZUCCARELLI (ZUCCHERELLI), 1702-1788.
(Attributed to.)

63. SOLDIERS RESTING.

A party of soldiers is grouped in the shadow of a high rock that towers up on the right of the foreground. Further back on the left appear a man and two oxen and a woman with a goat. In the distance recedes a bluish landscape. $20\frac{1}{2} \times 27\frac{1}{4}$.

FLEMISH SCHOOL—XVIIITH CENTURY.
(On panel.)

64. LANDSCAPE AND FIGURES.

On the left is a triangle of brownish foreground with a road, down which two horsemen are approaching. Further back are two men on foot and another driving a packhorse. In the distance stretches a sloping vista of bluish landscape studded with clumps of minutely painted trees and intersected by a winding stream. $22\frac{1}{4} \times 38$.

FLEMISH SCHOOL—XVIIITH CENTURY.
(On panel.)

65. LANDSCAPE AND FIGURES.

On the right of the foreground a horseman, followed by a walking groom in scarlet livery, approaches along a raised road that leads back to a slender bridge spanning a waterfall. The background of the picture is a bluish landscape rising to hills dotted with minutely painted trees and houses and intersected by a zigzag river. 21×23 .

FLEMISH SCHOOL—XVIITH CENTURY.
(On Panel.)

66. AN ARCHITECTURAL LANDSCAPE.

At the right of this very interesting picture rises a steep, craggy hill, on which is a natural arch of rocks. At the foot of the ascent is a row of gabled houses, bordering upon a stream, which winds back into the distance, where a walled town appears. In the foreground are three figures with staffs, the centre one of whom, from the wound upon his head, would appear to be the Saviour. From this it may be conjectured that the artist had in mind the visit of Christ and two disciples to Emmaus. $33\frac{1}{2} \times 44$.

SCHOOL OF RUBENS.

67. TRIUMPH OF THE CATHOLIC FAITH.

In a car drawn by white horses is seated a female figure holding a pyx, and above her head a tiara is being suspended by an angel. Another angel, with sword in hand, leads the horses, upon the back of one of which is seated a boy supporting a crimson canopy. Hovering in the air about the group are cherubs. $53\frac{1}{2} \times 75\frac{1}{4}$.

DRAWINGS AND ENGRAVINGS.

69. CHALK DRAWING. Two Turkish Figures. One in foreground with right arm extended. The other in recumbent position on ground. Maple and gilt frame. $14\frac{3}{4} \times 12\ 2-8$. VERY FINE.

70. COLORED ENGRAVING. View, Italian. Peasant with staff over shoulder, approaching two bulls. Two monks approaching from opposite direction. Massive buildings on elevated ground on left and in middle distance. On right a wide range of country with hills in the distance. Shrubbery and trees in foreground. Eberlein fecit. Rom. 1810. PRINTED IN COLORS. In gilt mat, inside light oak and gilt moulding, frame. Height of engraving, inside mat—height, $12\frac{1}{4}$ in.; width, 17 in.

71. COLORED LITHOGRAPH. Copy of Still Life. Stag's head, calf's head, grape vine, etc. In mat inside walnut and gilt frame. Height, 24 in.; width, $17\frac{1}{4}$ in.

72. DRAWING IN SEPIA. Landscape. Old water-mill and other buildings on banks of stream, bridge in background; buildings, in foliage, on right, with hilly slopes in background. In mat, inside silvered frame. Size inside mat, $6\frac{3}{4} \times 10\frac{1}{2}$ in. A GOOD DRAWING.

73. DRAWING. Pen-and-ink. Lady in garden, in walking costume. Signed A. O. H. 85. Oak frame with gilt moulding. Height inside mat, $8\frac{1}{2} \times 4\frac{1}{2}$ in. A CAPITAL DRAWING.

74. DRAWING. Pen-and-ink. Mythological subject. Partly filled in with brush. Laid down on gray cardboard inside light wood frame. Height of drawing, $7\frac{1}{4}$ in.; width, 11 2-8 in.

75. DRAWING. Pencil. A Lake in Switzerland. In mat; narrow oak frame. Height, $8\frac{1}{2}$ in.; width, 12 in.

76. DRAWING. Wash. Country scene. By Jules Noël. Laid down on gray card inside gilt mat, in gilt frame. Size of drawing, 7 6-8 \times 5 2-8 in. Signed.

77. DRAWING. Wash. Male and Female in Arbor. Male sits smoking a long churchwarden pipe and reading, with glass of wine before him. Female seated with cat in lap. Wine pitcher on floor; portion of a building to right. Signed F. D. B. 1826. Gilt frame with mat. Size, inside mat, 10 \times 8 in.

78. DRAWING. Wash. Marine view. Laid down inside gilt frame (moulding broken). Size—height, $5\frac{3}{4}$ in.; width, $14\frac{1}{4}$ in.

79. DRAWING. Wash. Mythological subject. Signed Christoph. Hainedk. In gilt and black flat frame. Height of drawing, $10\frac{1}{2}$ in.; width, $7\frac{1}{4}$ in.

80. DRAWING. Wash. The Miracle of the Roses. By J. J. Chalon. Inside mat in walnut frame. Height inside mat, 14 in.; width, $19\frac{1}{2}$ in.

81. ENGRAVING. Line. Filius Tobias, oculos Patris felle piscis inuengens, visum ei restituit. Tob: Capjj. Ant. Coypel pinx. Ich. Iacob Kleinschmidt sculps. In mat inside walnut and gilt frame. Size of engraving inside mat—height, 16 in.; width, $20\frac{1}{2}$ in. FINE.

82. ENGRAVING. Line. La Comunione. Di S. Girolamo. A Sua Eccellenza Earl di Shrewsbury di Waterford e Wexford. Ignazio Pavon D. D. D. Dome Zampieri dte il Domenichino. Luigi Durantini dis. Ignazio Pavon inc. In mat inside walnut frame. Height inside mat, $31\frac{1}{4}$ in.; width, $20\frac{3}{4}$ in. VERY FINE.

83. ENGRAVING. La Madonna. Di S. Sisto Di Rafaello. Della Reale Galleria di Dresda. Dedicata a Sua Maestà Federico Augusto, Re di Tassonia. Made Seidelmann del^t Rittner ex. F. Muller sculpt. Royal coat of arms. In mat inside walnut frame. Height inside mat, $29\frac{3}{4}$ in.; width, $21\frac{1}{2}$ in. Margin slightly foxed. VERY FINE.

84. ENGRAVING. Line. La Vierge à La Vigne. Peint par Paul Delaroche. Dessine & Gravé par S. Jesi. In mat inside walnut frame. Size of engraving inside mat, 13 2-8 x 8 6-8. FINE.

85. ENGRAVING. Line. La Vièrge aux Anges. Tiziano dipinse. Franz von Stadler incise. In mat inside oak frame. Height inside mat, $16\frac{7}{8}$ in.; width, $21\frac{1}{4}$ in. Margin slightly foxed. OPEN LETTER PROOF.

86. ENGRAVING. Line. L'Empire de Flore. After Poussin, by Etienne Fessard, 1770. Inside narrow, shabby gilt frame; mouldings broken; glass cracked at upper left corner. Height of plate, $20\frac{3}{4}$ in.; width, $30\frac{1}{4}$ in.

87. ENGRAVING. Line. Madonna and Children. Desiné et gravé par G. Leruginé d'après Raphaël. In mat inside light and black frame. Size of picture inside mat—height, 23 in.; width, $15\frac{1}{4}$ in.

88. ENGRAVING. Line. Per vn de' piedi Il Fvribondo Alcide Afferra e Scaglia Lica. . . . Sofocle nelle Trachiu. v. 792. Canova inv. e sculpi. Tognóli dis. G. Folo inc. On stretcher. Size, $26\frac{1}{4} \times 19\frac{1}{2}$ in.

89. ENGRAVING. Line. Teseo Vincitore de' Centavri. Canova inv. e sculpi. Tognóli dis. P. Bettelini inc. Stained on upper and lower margin. Size, $24\frac{1}{2} \times 22\frac{1}{2}$. On stretcher.

90. ENGRAVING. Line. Sanctissimo Dom^{no} Nostro Pio Sexto Pont. O. Max Liberalium artium Cultori eximio ac Moeenati Clementissimo Sacram Christi Familiam. With the Pontifical coat of arms. Ioannes Emili sculp. Romæ 1793. Raph. Morghen direxit. In mat inside gilt frame. Height, $15\frac{5}{8}$ in.; width, $11\frac{5}{8}$ in. VERY FINE.

91. ENGRAVING. Line. Religious subject. Cut to plate and laid down. Inside gray and gold mat in stained frame. Size—height, 20 in.; width, $12\frac{3}{4}$ in.

92. ENGRAVING. Mixed. "Blessed are they that mourn for they shall be comforted." Peint Ch. Landelle. Gravé par F. Girard. In arched gilt frame. Height of plate, 17 in.; width, 11 in.

93. ENGRAVING. Line. Nunc Ego Te Aperire Oculos Eorum. A Sua Maestà Maria Luisa Principessa Imperiale Archduchessa d'Austria, Duchessa di Parma, Piacenza, Guastalla, etc. Giuseppe Longhi ossequiosamente D. D. D. Raffaello d'Urbino dipinse. Cav. Giuc. Longhi delineo intagliò 1827. Royal coat of arms. In gilt frame. Size—height, $18\frac{3}{4}$ in.; width, 14 in. Lower margin stained. BRILLIANT IMPRESSION.

94. ENGRAVING. Line. The Declaration of Independence of the United States of America. July 4th, 1776. Painted by John Trumbull. Engraved by A. B. Durand. On stretcher; cracked; stained on margins.

95. ENGRAVING. Mixed. The Villa of Lucullus at Misenum. Painted by W. L. Leitch. Engraved by J. T. Willmore, A. R. A. On stretcher. Slightly damaged.

96. ENGRAVING. Stipple. A Stream; rustic bridge to left; fisherman with net about to cross; on right, sloping bank, finely wooded. In mat inside light frame. Size inside mat—height, $19\frac{1}{2}$ in.; width, $25\frac{3}{4}$ in.

97. ETCHING. A monk offering a prayer; old man seated in background, with book on knee, at mouth of a cavern, with trees and foliage. In mat inside gilt frame. Size inside mat—height, $16\frac{3}{4}$ in.; width, 12 in. FINE.

98. FINE AQUATINT. River scene. Inside mat, in dark oak, with moulding, frame. Height of plate inside mat, $11\frac{1}{2}$ in.; width, $16\frac{3}{4}$ in.

99. LANDSCAPE. Wash Drawing. By F. de Brackeleer. In mat in narrow gilt frame. Size inside mat, $5\frac{1}{4} \times 7$ in.

100. LITHOGRAPH. Eastern subject. Imitation chalk drawing. Maiden, full length, leaping against palm tree; upper portion of body semi-nude; another woman with child on her back, two figures in distance. Tombstones on left and minaret of mosque is seen in distance. After Horace Vernet, 1846. In French mat inside carved walnut, and gilt moulding, frame. Size inside mat—height, $21\frac{1}{4}$ in.; width, 19 in.

101. LITHOGRAPH. Group portraits. Extract from the Reconstructed Constitution of the State of Louisiana. With portraits of the distinguished members of the Convention and Assembly. A. D. 1868. In mat inside maple frame. Size inside mat—height, $22\frac{3}{4}$ in.; width, $16\frac{1}{2}$ in.

102. LITHOGRAPH. Head and forequarters of a bull. After Paul Potter. In mat inside white enameled and gilt frame. Height inside mat, 16 in.; width, $12\frac{1}{2}$ in.

103. PHOTOGRAPH. Almee. From the original picture in Baron von Hautf's collection. In deep walnut frame. Lower righthand corner of margin stained. Size of photo, $19 \times 14\frac{1}{4}$ in.

104. PHOTOGRAPH on Glass. Draped female figure. Dark wood frame. 13×10 .

105. PHOTOGRAPH. View in Washington, D. C. Laid down in deep gilt frame. Size of photo—height, 12 2-8 in.; width, $15\frac{3}{4}$ in.

106. PHOTOGRAPH. Evening on the Winnockie River. After painting by Kruseman Van Elten. Oak frame, silver moulding. Height inside frame, $29\frac{3}{4}$ in.; width, $39\frac{1}{2}$ in.

107. PHOTOGRAPH. The Madonna Bust. Laid down on gray cardboard inside deep gold frame (damaged). Height, 13 2-8 in.; width, 10 2-8 in.

108. PHOTOGRAPH. The Angel at the Sepulchre. By E. D. Palmer. *Pres. copy to H. T. Tuckerman.* In dark wood and gilt frame. $26\frac{1}{2} \times 20\frac{1}{2}$.

109. ENGRAVING. Mixed. Ihrer Majestaet Elisabeth Kaiserin Oesterreich, etc., in allertiefster Ehrfucht gewidmet. Gemalt v. Pietro Perugino. Gestochen v. Albr. Schultheiss, Munchen. In mat in light frame. Torn at foot in margin. 20 in. \times $18\frac{1}{2}$ in.

110. WATER-COLOR. Public Place in St. Petersburg. Inside mat in white enameled and gold frame. Height inside mat, 9 2-8 in.; width, $12\frac{3}{4}$ in.





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